J. McIlwraith E-5 (1922-1924) 1948
NEA Bellacoola NEA

"I will give my necklace of dentalium to whoever will recover my foot." 534*

First Gull tried, but he could not stay under water long enough to find it; Loon, however, dived down and brought the foot back to *Ḵ!aiaxsl*. She tied it to a stick which she carried over her shoulder, and paraded the village singing merrily:[10]

Ẋxalpłaxix	*wexaitwaxaxiyix*	*gwaxaklla*	*dialawaxiyix*
Has cut off my leg	now	*Nawaklla*[11];	Yes, he did it.[12]

Xamlixaqa	*dalalaxpaxaidi*	*ḵ!aialaxaxisi*
What is that	is carrying	*Ḵ!aiaxsl*?[13]

Digwaxalaqa	*dixallaxa*	*ḵ!aialaxaxisi*
It is her leg that	is carrying	*Ḵ!aiaxsl*.[14]

Axwaxilqwal	*axwaxilqwal*
She will gum it on;	she will gum it on.

Then she went into the forest at one end of the village and collected a large quantity of hemlock gum with which she fastened her foot in its proper place, reinforcing the junction with pliant sticks. Once more she paraded up and down the town, singing. This time her theme was:

"*Ḵ!aiaxsl*'s foot is now gum."

For ten days she kept it embedded in the gum, and when she removed the covering, the foot had regrown to her leg.[15] Raven was amazed, but said nothing; in fact, the two avoided one another as much as possible. However, when Raven once more invited *Ḵ!aiaxsl* to accompany him, this time berry-picking, she refused to go, saying that she was afraid.

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[10] This was recorded as song VII D 13b, National Museum of Canada; singer, Jim Pollard. The same method of recording has been used as for dance songs, although the vertical lines indicate only word clusters, not grouped forms to be called out by an announcer. [533]

[11] That is: *Nawaklla* [Raven's name as chief] has just cut off my leg.

[12] This song is divided into four parts, although they are not so clearly separated as dance songs. [533]

[13] That is: What is *Ḵ!aiaxsl* carrying? The man from whom the song was obtained used this form of the woman's name; the narrator of the story called her *Ḵ!aiaxsl*.

[14] That is: *Ḵ!aiaxsl* is carrying her leg.

[15] The Bella Coola, who still use hemlock gum to fasten splints and for swollen wounds, affirm that they learnt the practice from *Ḵ!aiaxsl*. [314] [752]

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of the older people remember seeing in their youth another type, *lakan*, with a high raised prow; this may have been identical with the *mdka* which others describe as having an elevated bow and a low stern. An entirely different craft was the *tamkwd·i*, named from one of the geese, probably the white-fronted geese. A strip of maple fastened along each side caught the water in moving, with a sound like that of the peculiar rustling flight of the bird. The bow was often carved in the form of a bird's head and the stern in that of a tail to further the resemblance. No living Bella Coola claims to have seen one of these canoes, though some had heard of them from their grandparents. The large, open type of canoe made by the Haida was known to the Bella Coola, but not constructed by them. Sails were used on all ocean-going canoes; they were usually of matting, though skins sewn together were occasionally employed.

Canoes are occasionally lashed together. In several *kusiut* dances a wide platform for dancing is required, and the need is met by lashing planks crosswise over two canoes, near the bow and stern, thus fastening them together. Planking is laid on the two supports and a platform so constructed. Careful inquiries showed that this fastening was merely a temporary arrangement; the booms were not bound in any particular manner, nor was there any fixed distance between the craft. Sometimes the same expedient was used for transport when the load was too heavy for two canoes separately, a device which is said to have been used more commonly by the tribes of the outer coast than the Bella Coola. Canoes lashed together are termed *ts·awanäx*.

Rafts, *xatskwa·a*, consisting of rough logs fastened together with cross-pieces, were commonly used on the lakes of the interior, and occasionally for river work when canoes were unavailable and there was no time to make them. Another expedient in similar emergencies was to make bark canoes, such as are still constructed by the Carriers. The Bella Coola regard the construction of these as definite copying, and do not profess to have as much skill as their teachers whose canoes, it is said, can be folded for portaging. There is a tradition that, many generations ago, a few clever Bella Coola knew how to make skin canoes.

THE PREPARATION OF CEDAR-BARK

Early spring is the time to *susukumls*, that is, to gather the inner bark of the cedar. Men occasionally assist in the task, though this is really woman's work. The worker selects a small cedar, choosing one about six inches in diameter, with smooth trunk and relatively free from knots. With a knife she makes a horizontal incision in the bark, two or three feet from the ground, sometimes girdling the sapling. Then she inserts her

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luta, a tool consisting of a slightly bent stick with sharpened point, into the cut, and runs it upwards to make a vertical incision as high as she can reach. Going around to the other side of the tree, the woman makes another cutting of the same kind. Finally, she inserts her fingers at the bottom and pulls gently outwards, so that the bark is drawn off in a long streamer which tapers to a point at the top. The other half section of the tree is similarly stripped; this treatment frequently kills saplings which can then be used for fire-wood. Although small trees are preferred, a woman sometimes collects her bark from a large one by means of many vertical incisions.

The bark is taken home without further preparation. The woman carefully peels off and throws away the rough outer bark, leaving the smooth inner covering, *łuqai*, which alone is valuable. If the weather is fine, this is dried in the sun for two or three days; otherwise, it is placed over a fire within the house. When all moisture has been removed, it is rolled up and kept for future use. The bark can be used for making baskets with no further treatment except splitting into bands of the proper width.

When pounded bark, such as is widely used for ceremonial purposes, is required, the woman prepares the necessary tools. Two small sticks, each about six inches in length and one-half inch in diameter, are used as tweezers, *kipla*, though the bark can, if necessary, be held in the hand. Two beating sticks are required, each about two feet in length, six inches wide, and half an inch thick; one edge of each is rounded off, though not sharpened to a cutting surface. When all is ready, the woman crouches on the floor, with the lower beater, *łqanq̓*, held stationary before her on a box or other raised rest, and lays an end of the bark over the rounded edge. Taking the other, the upper beater, *spikta*, in her right hand, she strikes downwards so that its edge slides down the side of the stationary stick, bruising the fragment of bark. With her left hand she pushes the piece slightly further over the edge, and again the upper beater falls. This is repeated time after time until the whole length is pulverized and softened. It is tiring work, but a woman accomplishes more in an hour than seems possible as her muscles become accustomed to the shearing motion. The bark becomes broken and frayed but its tensile strength is sufficient to prevent it from falling apart. Then the woman brushes it with shavings to remove loose fragments and the work is done. This type of pounded cedar-bark is called *ikw'*.

Ikw' is usually dyed red before being used for ceremonial purposes and is then termed *mok'*. In winter the dye is made from alder-bark with pieces of the wood attached, but in summer only scrapings from the inner bark are used. Water is placed in a vessel, urine added, pieces of alder